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MME. JULIA RIVE-KING.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Clara Morris,	William Mason,
Embrich,	Mary Anderson,	P. S. Gilmore,
Scalchi,	Sara Jewett,	Neupert,
Trebelli,	Rose Coglian,	Hubert de Blanck,
Marie Roze,	Chas. R. Thorne, Jr.,	Dr. Louis Maas,
Anna de Bellocca,	Kate Claxton,	Max Bruch,
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Nordica,	Fanny Davenport,	Antoine de Kontski,
Josephine Yocke,	Janaushek,	S. B. Mills,
Emilie Ambre,	Genevieve Ward,	E. M. Bowman,
Emma Thursby,	May Fielding,	Otto Bendix,
Teresa Carreno,	Ellen Montejo,	W. H. Sherwood,
Kellogg,	Lilian Olcott,	Stagno,
Minnie Hauk,	Louise Gage Courtney,	John McCullough,
Materna,	Richard Wagner,	Salvini,
Albani,	Theodore Thomas,	John T. Raymond,
Annie Louise Cary,	Dr. Damsch,	Lester Wallace,
Lena Little,	Campanini,	McKee Rankin,
Murio-Celli,	Gusdagnini,	Boucault,
Chatterton-Bohrer,	Constantin Sternberg,	Osmund Tearle,
Mme. Fernandes,	Dengremont,	Lawrence Barrett,
Lotta,	Galassi,	Rossi,
Minnie Palmer,	Hans Balatka,	Stuart Robson,
Donald,	Arbuckle,	James Lewis,
Marie Louise Dotti,	Liberati,	Edwin Booth,
Geltinger,	Ferranti,	Max Treuman,
Catherine Lewis,	Anton Rubinstein,	C. A. Cappa,
Blanche Roosevelt,	Del Puente,	Montegriffo,
Sarah Bernhardt,	Joseffy,	Mrs. Helen Ames,
Titus d'Ernesti,	Mme. Julia Rive-King.	

WHEN a composer takes up the various journals the morning after a new work of his has been performed, he must feel like expressing himself as Mary Anderson recently did in London: "As for the criticisms which are written about me, they are so conflicting that I think it better, on the whole, not to read any of them." As for ourselves, we do not object to a variety of opinions being written and published, but we do assert that it is very painful to see the number of criticisms printed that have evidently been written by those who have a very limited, if any, knowledge of music. Here is the rub. Impartial and able criticisms are always in order, but not those that come from ignorance.

PERSONS of an inquiring turn of mind have come to the conclusion that animals form an important element in the spectacle of many operas. We have the elephant in the fourth act of "L'Africaine," in "Tannhäuser" and "Rienzi" by Wagner; in Petrella's "Marco Visconti" and Halévy's "The Jewess" horses are called into requisition; in "Lohegrin" the swan charms us, while in the "Nibelungen" there is the large horse of the Walkure. In the "Magic

Flute" we find a whole collection of animals, such as a large serpent, lions, elephants and birds, while in "Der Freischütz" an eagle is seen on the stage. Many other operas might be named to show that composers have relied upon numerous beasts to aid them in the production of their effects. The subject is one of some interest, and deserves to be thoroughly investigated by Mr. Bergh's society.

AN eminent composer and pianist once said that it would be well for the majority of pianists to have pianos to play upon minus pedals. Every intelligent critic will subscribe to this statement, and will frankly express his belief that the modern abuse of the piano-pedal is not only widespread but continues on the increase. Of course, musicians are aware that most pianists have no knowledge of harmony whatever, and, therefore, use the pedal without the discrimination and intelligence which such knowledge would impart to them. Jumbling harmonies promiscuously cannot disguise from knowing ones defective execution. Those whose execution is not defective need not ruin their playing by a bad use of a very useful mechanical appliance.

WONDERS will never cease. What can be more remarkable than to find an operatic star singer denouncing the star system and all its evil consequences; and yet this is precisely what Signor Campanini is just reported to have done. Referring to the possibility of his becoming, the new manager of the Metropolitan Opera House, he is said to have remarked to a *Times* reporter:

"One thing, though, I am certain of, and that is there will be no stars. I shall have no stars. A good company, and that is all. Everything will be on a grand scale and popular prices will be charged. The stars get too much money entirely. I wish the stars would go the deuce, myself as well. Why, it is a perfect shame the large salaries they command. Just think of Patti getting \$5,000 a night. It is enormous! The whole company have to work just for the stars and the manager." No doubt Signor Campanini means every word of this, but knowing ones will at once exclaim that the tenor is now no longer a star himself, and has, therefore, no reason to urge the superiority of the star system over all others.

—The Teachers' Association of the City of New York held a Washington's Birthday reception in Steinway Hall at two o'clock on last Friday afternoon. A pleasing entertainment was arranged, including a soprano solo by Miss Henrietta Beebe and a harp solo by Miss Maud Morgan.

—John Hullah, LL.D., the well-known musician and teacher of singing, died in London on last Friday, in his seventy-second year. Mr. Hullah was born in Worcester, and studied under Crevilli at the Royal Academy of Music. His first composition of any prominence was the music to Charles Dickens's opera, "The Village Coquettes." In 1840 he established a system of music, and began his work of popularizing music among the middle classes. St. Martin's Hall, which was built for him in 1847, was destroyed by fire thirteen years later, and his friends, as a mark of esteem and sympathy with his misfortune, presented him with a handsome testimonial. He was Professor of Vocal Music and of Harmony in King's, Queen's and Bedford colleges, London; organist of Charter-House, and conductor of the orchestra and chorus in the Royal Academy of Music. In 1872 he was appointed Musical Inspector of the United Kingdom. In 1874 he resigned the position of Professor of Vocal Music at King's College, London. The degree of LL.D. was conferred on him by the University of Edinburgh in 1876, and the following year he was elected a member of the Royal Academy of St. Cecilia at Rome, the oldest musical institution in Europe.

—There can be no question about the influence of music upon the processes of thought and emotion; and disease, we know, is very largely a matter of thinking and feeling. Why, then, should not disease be checked and controlled by the application of a concord of given sounds as well as by the swallowing of a prescribed course of pills or powders? In many cases, perhaps, what we call disease is only a longing for harmony and melody, a reaching out after something pleasant to listen to. It may be, if we but knew it, that often when we think we require calomel, quinine, or podophyllin, we really need to have "The Arkansas Traveler" executed for us on a violin, or "Peek-a-Boo" warbled for us in a voice adapted to the emergency. Herbert Spencer has analyzed this mysterious connection between music and the scheme of feeling in a very profound and skillful manner. He does not go quite to the extent of recommending music in place of ordinary medicine, but his theory evidently tends toward such a result. Every mental excitement or emotion, he declares, is accompanied by a corresponding muscular action, and the finer and loftier feelings find expression through the muscles that are exercised in the production of music. The philosophy of treating neuralgia with a tuning-fork obviously rests upon the same principle which Mr. Spencer here announces, and we have but to pursue it to its legitimate conclusion, and it is bound to justify the doctrine that in music lies the true secret of dealing with sickness.—*St. Louis Globe-Democrat.*



THE RACONTEUR.

MASKERS of high and low degree made the Liederkrantz ball at the Academy a brilliant spectacle that reflects artistic credit on the society.

The *Raconteur* was present, disguised in a swallow-tail coat as a gentleman, and saw sights to make an old man young and a young one feel exceedingly frisky.

In the discharge of his professional duties, he laments to confess that he has taken in "several" balls in his time, even those which are suspected of being carried on under Gallic auspices.

On these occasions he has been pitifully shocked by the element of abandon that has animated the heels and figures of the merry dancers, until prudence has been thrown to the winds and unlimited quantities of champagne and beer have been drunk.

This is all very naughty, and so the highly proper taste of *The Raconteur* was gratified by the pure fun and enjoyment of the Liederkrantz ball, where the dresses were gay and gorgeous enough for the wildest dreams of fairyland, and the maskers, in their grotesque and winsome costumes, interested the eye and held it spellbound with delight.

The German element predominated, and its characteristic features were never displayed to more striking advantage.

The staid citizens whose pockets are fatly lined with greenbacks and coupons brought their comely wives and rosebud daughters, and wealthy Americans, whose names are known throughout the nation, danced with these charming creatures and made them blush with their skillfully-turned compliments.

The ball was aristocratic in the best sense of the word, and although there were no snobs present, as far as *The Raconteur* could distinguish with the aid of a double-barreled field-glass, the best families were, and requested him not to mention their identity after they had unmasked.

Their wishes shall be respected out of deference to them and because this column wouldn't hold them all comfortably.

Commend us to the Liederkrantz for a jolly good ball, as full of life as a robin and as dazzling and picturesque as heart could wish.

While every fashionable caprice is respected in its conduct, it loses none of the mental healthfulness of a great, joyous social gathering in which French impurities are conspicuously absent.

Another big ball that has also set the town by the ears was the Arion, that chose the shades of Madison Square Garden, sacred to the prize fighter and the tireless six-day-walker, for its presentation to the public.

There were Germans and Germans at this scene of festivity also, but there was more Frenchness about the pretty waltzers, whose twinkling feet set the hearts of susceptible youths a-throbbing.

Whether it was the coarser air of the Garden as contrasted with the Academy that made all the difference between these two balls is a problem too deep for the unphilosophical brain of *The Raconteur* to solve, but certainly there was a difference.

It was seen in the daring trespassing by lovely maidens beyond that narrow line that separates *décolleté* dressing from that attire which can be classified only as wicked; in alluring glances that invites one to seek an introduction, and in a general tantalizing make-up that made many damsels seem to have been just transported from the enchanted gardens of Paris.

No wonder the boys found the Arion Society a genuine carnival of fun, and that their delight knew no bounds when from out of the great Heidelberg cask there trooped forth a gallant array of harlequins, punchinellos, jesters and the rest that attended the gaudy chariot of the flower-bearing Arion.

For after their disappearance came the beginning of the rare sport of the evening when mad hilarity reigned with unquestioned sway.

—Señora de Sálaraz, a Cuban pianiste of merit, will give a matinee recital at Steinway Hall, on Tuesday, March 4, with able assistance.

—"Armonipiano" is the name of a new instrument used at the Royal Conservatory of Music, Milan. It seems to be the joint production of Caldera, Ricordi and Finzi. *Il Trovatore* says it should enter every family, as it has overcome the question of continued tone and expression. The first inventor of the "Armonipiano" was Caldera, of Torino, but Ricordi and Finzi seem to have perfected it in conjunction with their own instruments. Perhaps the invention will reach this country.

Italian Singers Made to Order.

DR. CARTER MOFFAT, a Fellow of the Royal Meteorological Society, has invented, so he claims, according to the *Pall Mall Gazette*, after nine years of study, an instrument which he calls the Ammoniaphone.

This contains an absorbent material saturated with peroxide of hydrogen combined with condensed ammonia and other ingredients, through which a current of air is drawn into the lungs. This combination is said to produce a highly concentrated artificial Italianized air. Dr. Moffat's voice, he declares, was originally very weak, harsh and devoid of intonation. Now, through the use of the ammoniaphone, it has become a pure tenor of extraordinary range. After the doctor had experimented on himself for fourteen days his chest expanded over half an inch, and a feeling of increased lung space and of power of voice attended this, which has since then been maintained. Experiments made upon choirs in Scotland have met with extraordinary results.

Such is the tale of another invention in this age of wonderful inventive results. The effects which the ammoniaphone is found to bring about, if it be all which it is claimed to be, are so far-reaching that one must pause and hold his breath before one begins to compute them.

Evidently the new instrument has no limits of power. Its first effect, then, will be to bear the whole market of tenor voices—not bare it, but flood it with them. Every baritone who has hitherto looked with envious eyes upon the favored tenor, with his applauding audience, his good roles, and his good salary, will now rush for an ammoniaphone. Only a few months of patient, quiet breathing and he becomes a tenor of pure and resonant voice; no longer compelled to wander in the mazes of the lower register, he hereafter shall live on the topmost shelf of high Cs; he shall trill arias with prima donnas; he shall soar where he will in the realm of song.

And the basso, whose opportunity comes so seldom, who only has a fair chance when he appears in the malignant guise of *Mefistofele*, he, too, will put on his high beaver hat, rush to the nearest drug-store and buy unto himself a telephone—beg pardon, another kind of phone. This time he does not take aromatic spirits of ammonia in vichy. No! he takes ammonia straight—not on tick, but on phone! Then he hies himself away to his room; he thrusts the phone down his throat until it makes him sick; but he careth not for that; he may gurgle and gurgle and gurgle, yet he is happy; he is on the short cut to a new voice, to a new life, to an independent fortune; he will see high Cs within twenty-four hours or burst the ammoniaphone in the attempt; he already feels his chest expanding; he takes out the phone and tries his voice. A change already! He can go one note higher than ever before! And how his tones have already mellowed! How the vocal powers have become clarified—no, ammoniated, Italianized, peroxide of hydrogenized!

It will be a great day for Ireland. To Italy in a few minutes by the ammonia express; no stops, except to record one note higher than at the last halting-place.

The basso and the baritone, however, will be nowhere in the race compared with the broken-down singers who will fly to the ammoniaphone as their refuge and their strength. "Unto thee will I cleave" will be their cry. Campanini will take unto himself new legs and forget his ankle and his gout. He will not wait to send an order; he will go in person. The only drawback for him will be the thought that Stagno may do likewise, and so get breadth of voice as well as height. Campanini's sole hope will lie in going in with Dr. Moffat and then inserting a clause in all contracts that nobody shall sell a phone to anybody else who will not agree not to sell a phone to Stagno.

The happiest man over the new instrument will be Col. Mapleson. Indeed, judging from some of the tenors he has brought to this city in the past season, one might suppose that the gallant colonel had learned of the ammoniaphone and had tried it on Bertini and some others ere it was perfected. Possibly one reason why the Colonel did not put on a wooden horse for an Italian tenor was the apprehension that there would be a kick somewhere in the working of the new instrument. The ammoniaphone, although capable of transforming the lowing of a cow into the melodious notes of a prima donna, has not yet been known to conquer wood. There is nothing like a good trial, however, to test the value of anything.

One great result to follow the introduction of the new instrument will be worse on the basses and the baritones than they imagine. There is no doubt but that it will bring the tenors down to their level. But what a level! Every man can then have a tenor voice. There will be so many of such voices, pure, broad and of wonderful intonation, too, that managers can get them by the cartload. Result, tenors can be hired for a dollar a night. The tenors then will wish to heaven that they were basses or baritones; for the latter two classes will all have become tenors; and there is no proof yet that when one once becomes the possessor of a tenor voice that he can go back to the state of a basso or a baritone.

We, therefore, advise all basses or baritones to remain where they are for the present; await developments; there is money in waiting.

The same advice is extended to contraltos who would fain have pure soprano voices. There will be a rush for the ammoniaphone and the soprano market will be flooded, too. So, keep your bird in the hand until you are sure that the bird in the bush won't fly away.

The new phone is destined to prove a destroyer of conservatories and the death of teachers of vocal music. The only thing for those employed in conservatories of music to do is to trans-

form themselves into instructors in the ammoniaphone. There is danger, of course, that novices in the use of the instrument will become all voice, and as lovers of opera like to see the singers thereof, a little bodily presence should be preserved in order that the artist may give a proper dramatic effect to his or her interpretation of the role.

There is one danger to be apprehended from the new discovery. Every one using it is liable to get high Cs entirely. It would be much better to get only half seas over at first. Such points will be determined, however, upon further test of the instrument.

Dr. Moffat pays nothing for this notice.

"The Merry War."

"THE MERRY WAR" is running to crowded houses at the Casino, and will so continue, beyond doubt, for the season contemplated for it—one hundred nights. The opera as mounted and with the cast of characters assigned to it deserves such a success.

First of all, the scenery is attractive; and then the costuming is a triumph of art. The military divertissement in the last act affords one of the prettiest scenes set on the stage. The costumes of the soldiers are beautiful, the effect is heightened by a judicious use of lights, and the military drill and evolutions are done with a precision which invariably evokes applause and an encore.

The cast of characters is, as a whole, one of the best yet presented at the Casino. The bright, particular star is undoubtedly Mr. Frederick Leslie. In *Balthazar Groot*, the tulip planter from Holland, Mr. Leslie gives us the second of his impersonations at the Casino. He is equally happy in the new role as in the character of *General Ollendorf*, in the "Beggar Student." The characters are totally different, yet Mr. Leslie bridges the chasm with effective ease. In the new role he gives additional proof of a remarkable command of voice and of the resources of gesture which make him an admirable mimic and a capital comedian.

There constantly crops out in Mr. Leslie's acting some little touch which demonstrates not alone his comprehension of the character he is presenting, but also his ability to do just the thing which will present to the audience a clear idea of the amusing traits of the character.

Ideas are one thing and the execution of them another. Mr. Leslie is a practical inventor, whose ideas benefit his auditors as well as himself. And Mr. Leslie is not limited in his ideas as are some actors who are making great pretensions. He is easily at the head of his line of business.

Mr. William T. Carleton is singing well as *General Spinola*. His enunciation is improving somewhat, yet he still manages to conceal his voice a good deal under a bushel.

Signor Perugini is happily cast for the *Maryuis*. He is something too spontaneous, perhaps, at times, yet he presents the peculiar foibles of the eaves-dropping, loquacious and love-your-neighbor's-wife nobleman in a highly satisfactory manner.

Miss Lilly Post, it goes without saying, makes a charming *Violetta*. She dresses the part in excellent taste, with glorious costumes—especially in the last act—and all in all proves herself a dashing, piquant, interesting widowed countess. She has a sweet, pure voice, which makes up admirably the complement of demands upon the character.

Miss Mathilde Cottrelly keeps up her reputation fully as a capital actress. As *Elsa*, the wife of the Dutch tulip planter, she forms an admirable better-half under the distressing conditions which make her husband the apparent lord of another woman. The fun of the opera centres around *Balthazar* and *Elsa*, and Miss Cottrelly sustains the glory of the marital situation in a delightful way.

Miss Gertrude Orme makes a very good *Artemesia*. She has a sweet voice, and her singing is full of expression while her acting is decidedly refined, perhaps, somewhat too refined for the demands of the role.

Miss Rose Beaudet is a pretty and attractive Captain of the Guard. The opera is now running smoothly. To see and hear it is an artistic treat.

"The Princess Ida."

THE elements entering into the success of any work upon the stage are so varied, that it is often difficult to hunt them down. It is plain, however, that Gilbert & Sullivan's latest production would not run more than two weeks, were it not Gilbert and Sullivan's opera.

As it is, they have a following, a *clientèle* in this city whose curiosity must be exhausted before the run of the opera will come to an end at the Fifth Avenue Theatre. This element of curiosity will, therefore, in all probability, be the principal factor in giving the work a successful run—if it gets it.

The music here and there is pretty, effective, and it might be charming if it had tone basis enough to give it force. As it is, it simply reminds one of something else which Sullivan has written before. Reminiscences of "Patience" and "Pinafore" are constantly recalled. One of the dainty airs of the new opera reminds one emphatically of one of the most popular airs of "Pinafore."

Were this music—much below the standard of that of "Iolanthe"—accompanied by a really brilliant Gilbertian libretto, with good motives, pleasing satire and effective situations, the opera might be worth a good deal for money-making purposes.

One is inclined to wonder, after going over the libretto, if Gilbert has not at last exhausted his vein of gold or silver. What ever might be done with travesty upon Tennyson's poem, the

theme has not been effectively handled. The metaphysical labyrinth of the may, can or must and the might could, would or should may be happy subjects of philosophy, and might supply joy to the habitués of Academe, yet by no possible means can they be properly applied to the demands of a comic opera. Our average human mind cannot comprehend the joyful blending of philosophy and humor sought in such a subject.

Blank verse is very attractive in Tennyson for those who admire him, but even when turned to comic opera use by a Gilbert it can hardly be employed to advantage in the long addresses of the *Princess Ida*. Mr. Gilbert has failed to make it interesting.

A strong cast might possibly make "The Princess Ida" a success, for despite its faults, the opera undoubtedly has some marked merits. The three sons of *King Gama* are effectively used; and the knock-kneed, querulous old *King* is a good character, yet it is not used enough to make him of much advantage in keeping up the interest of the work.

Mr. J. H. Ryley makes old *Gama* very funny, yet he smacks a good deal of some of Mr. Ryley's former characterizations, notably the *Chancellor* in "Iolanthe." *King Gama* does not run through the thread of the story enough to make him really useful. Yet, of course he could not well be in Castle Adamant with the women given to philosophy.

He must struggle on the outside, and so the audience loses a good deal of fun. The exigencies of the plot and plan of the work demand this.

The rest of the characters would really realize little notice, were it not for the prominence given some of them in the cast. Mr. Rising makes his *Cyril* too coarse, loud and cheap.

Mr. Lang surpasses him in that respect as *Florian*.

Mr. Wallace McCreery sings well as *Hilarion*. He should look a little more closely to his pronunciation of such words as *wrestling* and *desert*. Mr. McCreery has good material in him; he will gradually work off excrescences and make up deficiencies.

Signor Brocolini makes a manly *King Hildebrand* and sings his lines with a rich, full and resonant voice.

Miss Cora Tanner, the *Princess Ida*, is pretty and dresses the part well. Her voice is sweet and clear, yet it is limited decidedly in register, breadth and volume.

Miss Severien Reynolds presents a good ideal *Lady Blanche*, with her hard-lined character and greed of power.

Of the minor characters Miss Hattie Dolaro is particularly deserving of notice. Her *Melissa* is pretty and piquant; her voice is pleasing and her acting equally so.

The great element lacking in the whole cast—aside from Mr. Ryley—is dash, expression, that peculiar something which makes a work go. This fault may lie largely in the opera itself, but it is certainly complemented by the cast. Actors and actresses and singers of limited resources seldom if ever make a success of the best works.

Mr. Stetson must look to his cast and follow in the steps of the Casino management if he wishes to deserve success in comic opera and to get it.

Beautiful scenic effects in scenery and costume are well enough; a good cast is a vast deal better. It costs more to be run; but people like to get an equivalent for their money.

Messrs. Goldmark and Englaender's new comic operetta, "1776," was to be produced at the Thalia Theatre on Tuesday evening.

An entertainment was given at Chickering Hall on last Thursday evening, under the auspices of the Young Men's Hebrew Association. The programme was enjoyed by a large audience. The Wetzler children played with taste on the piano and organ, while the songs by Miss Belle Beringer, an organ solo by Professor A. J. Davis and humorous recitations by Charles Roberts, Jr., were all received with applause.

Herr Richter, by an arrangement which may now be considered definite, is to find hospitality this year at the Royal Italian Opera. From Easter until the end of May Mr. Gye's magnificent theatre will be reserved for Italian opera. But for six weeks during the months of June and July Italian performances will be given four times a week; while on the two vacant nights (Wednesday and Friday) German operas will be played. The orchestra will be that of the Royal Italian Opera than which Herr Richter could scarcely desire a better; and among the artists who are expected to take part in the German as well as the Italian representations Mme. Albani and Mme. Pauline Lucca are named. The general director of the German performances will be Herr Franke; and in the preliminary programme which he has just put forth no fewer than ten operas are promised, of which as many as five ("The Flying Dutchman," "Tannhäuser," "Lohengrin," "The Meistersinger," and "Tristan und Isolde") are by Wagner. These will be supplemented by Weber's "Der Freischütz" and "Euryanthe," Beethoven's "Fidelio," Liszt's "St. Elizabeth," and Mr. Villiers Standford's "Savonarola." Whether the works of Liszt, a Hungarian, and of Villiers Standford, an Englishman, can be accepted as thoroughly German are questions which need not be too pressingly asked. It is probably, however, as a Wagnerian enthusiast rather than as a German composer that Liszt figures in a programme which is so largely made up of the works of Wagner. Put Wagner, indeed, on one side, and German opera, as a form of art appealing to all Europe, would scarcely have any existence. Its repertory would consist of Beethoven's "Fidelio" and Weber's "Der Freischütz."—*St. James's Gazette*.

PERSONALS.

ALBERT HOLDEN'S LECTURE.—Albert Holden, the well-known musician and organist, delivered his lecture entitled "Music as an Educator," on Monday evening last, before the Chapin Literary Association, in the Church of the Divine Paternity. He was assisted by four well-known singers. Mr. Holden's lecture is filled with valuable thoughts, and should be heard oftener.

A HARMONIOUS PAIR.—Miss Alvia Faunce, the pianiste of the Boston Concert Company, was recently married in North Carolina, to Mr. Smith, agent of a piano company.

HARLEY'S LUCK.—Mr. Harley, the tenor, who was dismissed from the Royal Comedy Theatre for singing, as was alleged, out of time, brought suit for damages against the director, Alexander Henderson, and has recovered \$1,250.

FALKA'S TITLE ROLE.—Mme. Cecile Fernandez has been re-engaged by John A. McCaull to create the title role in "Falka," at Haverly's Theatre, Philadelphia, on March 3. She has gained a good reputation as an artiste while she has been here.

A SUCCESSFUL PLAYER.—Carl Faelten, the pianist, was some years ago one of a concert company with George Henschel, who traveled through Europe. His playing in Baltimore and Boston has been so successful that we hope to hear him in New York shortly.

GOLDMARK BUSY.—Carl Goldmark is occupied with the composition of a new opera, "Attila," the libretto of which is by Lipiner.

ESSIPOFF'S HUSBAND.—Theodore Leschetitzki, the celebrated pianist and teacher at Vienna, the husband of Mme. Essipoff, will soon play for the first time in Berlin. He received an invitation from Joseph Joachim to play with orchestra at a concert of the Berlin Song-Academy, of which Joachim is the conductor.

IN MEMORIAM.—Alexander Siloti, the eminent Moscow pianist, has established at the Weimar Conservatory a Nicolaus Rubinstein memorial prize, in honor and remembrance of his lately deceased teacher.

BRAHMS IN BERLIN.—Johannes Brahms was recently in Berlin, where he took part in the last Wullner concert.

RICHARD LEVY'S DEATH.—Herr Richard Levy died lately at Vienna, where he had been stage-manager for many years of the Imperial Opera. He was the singing teacher of Lucca, Sembrich and Mallinger.

MR. CHILD'S RELIC.—George W. Childs, of Philadelphia has just purchased from Moore's harp, upon which the poet played the melodies wedded to his verses. The harp is scarcely a foot high, and stands upon an ebony base, while its tones are still sweet and mellow. It is a very precious relic, and much valued by Mr. Childs.

MERITED PRAISE.—Frank W. Tubbs, the conductor of the Cecilia Society, of Buffalo, deserves mention for his services in that capacity to the cause of art. He has given his time gratuitously to the elevation of the society musically, being satisfied that he has done the work with a good heart, and achieved more than excellent results.

CARTER DISPLACED.—Henry Carter will be superseded, at Plymouth Church, Brooklyn, by Walter Damrosch, son of Dr. Leopold Damrosch. Of Mr. Carter's ability as an organist there can be no two opinions, and his talent for training boys' and ladies' voices was thoroughly displayed when he was at the Cincinnati College of Music. George Ward Nichols referred to this especially when he wrote, a short time ago, to Mr. Carter.

MME. SAROLTA'S DEATH.—From Paris the announcement is received of the death of Mme. Sarolta, who, a decade ago, was a popular artist in Italian opera. Mme. Sarolta afterward married the baritone, M. Devoyod and then retired from the stage, having obtained an excellent connection as a teacher of singing.

A WELL-KNOWN MUSICIAN.—Among the English musicians who deserve mention is James Lowe, who is well known in the north of England. He has acted in the capacity of conductor of orchestral and vocal societies, and has succeeded in giving many excellent concerts. As a business man he has been very successful, being now the sole proprietor of the flourishing firm of Hime & Addison, Manchester. He was in this country last year and hopes to visit it again before long.

GAZARRE'S GREAT TRIUMPH.—Signor Gazarre, the Spanish tenor, has created a furore in Paris by his recent appearance in "Lucretia Borgia," at the new Italian Theatre, under the management of the baritone Maurel. At first the audience did not quite understand his style and method, but by the time the third act was reached it broke out into the most enthusiastic plaudits. The tenor was literally crowned on the stage.

HOPKINS GIVES FESTIVALS AND WRITES LETTERS.—Mr. Jerome Hopkins continues to give his Orpheon Festival Concert combined with his opera "Taffy and Old Munch." He has lately also dabbled in letter-writing (see Albany Evening Union, February 11), expressing himself in language more bold than elegant on the subject of criticisms. The late H. C. Watson, and A. C. Wheeler, Freund and others receive some flattering notices from Hopkins.

HIS DEATH LAMENTED.—Senor Santesteban recently died at Saint Sebastian, Spain, at the age of seventy-five. He was

highly esteemed throughout Spain as a composer of sacred music. He wrote also a great many original secular melodies, and restored numerous "people's songs," which, in the course of time, had become changed from what they at first were.

CONNIE REEVES'S DEBUT.—Miss Connie Reeves, the daughter of Sims Reeves, the famous English concert singer, recently made her debut at the Theatre Royal, Brighton, England, in the opera "Guy Mannering." She is reported to have only a mediocre soprano voice, but a very pleasing stage appearance.

FREDERIC ARCHER'S RETIREMENT.—Mr. Fred. Archer, organist of the Incarnation, Madison avenue, will not renew his contract, and retires from the post on the first of May, mainly on account of the greatly reduced salary that will in future be paid. He will be succeeded by a lady.

WELL MATED.—Miss Okey, a pupil of Vladimir Pachmann, the famous pianist, is delighting the London musical world by her marvelous rendering of Chopin's compositions. As will be remembered, Miss Okey is to be the wife of M. Pachmann, so that Chopin will have in them two sympathetic adorers of his creations.

A ROYAL PRESENT.—Tenors are often honored by the exalted personages of the world as well as prima donnas. Recently the tenor Tamagno was sent a buck, shot at one of the King of Italy's shooting parties. The king sent the buck himself.

NILSSON'S GOOD SENSE.—Mme. Christine Nilsson will not return to Europe at the close of Mr. Abbey's American season. She has accepted an engagement to give a series of concerts under Theodore Thomas in May and June, and it is not unlikely she may remain in the United States till next year. Of course, Mme. Nilsson knows full well that every American dollar counts, and that in Europe they go much farther than in this country. The more she can earn, therefore, the better.

GLEASON'S ENGAGEMENT.—Frederic Grant Gleason has been engaged by the directors of the Hershey School of Musical Art, to deliver a series of lectures in the class room on Thursday afternoon. The subjects chosen are "The People's Song (Volkslied), and the Song-Writers of Germany," "The Material of Music and Musical Forms," "The progress and tendency of vocal and instrumental music from the earliest ages to the present time, regarded in their relation to the opera," "Richard Wagner, his First and Second Periods," and Richard "Wagner, his Third Period." No doubt these lectures will be both enjoyable and instructive. By the way, Mr. Gleason recently lost his father, Mr. Frederic L. Gleason, at Middletown, Conn.

MILLOCKER PROSTRATED.—Herr Millocker, the composer of the "Beggar Student," is prostrated by a nervous disorder.

LILLIAN RUSSELL IN HAVRE.—France and Germany are now having the pleasure of hearing Lillian Russell. She recently appeared in Havre in "Billie Taylor," and although her company is poor, she herself was warmly welcomed. Her manager is Solomon, the composer of this well-known nautical opera.

RICHTER SICK.—Mr. Reinhardt Richter, the violinist, has fallen seriously ill. He is suffering from lung disease.

TAMBURELLO TO RETURN TO BOSTON.—We understand that there is a movement on foot to have Signor F. P. Tamburello return to Boston. He has a large number of friends there and many of his old pupils would be glad to support him if he should conclude to go back there and organize a class. Among his former pupils that have made a reputation is Mrs. Hattie T. Bates, who has been doing very excellent work in the local concerts in Boston.

RUMMEL'S SUCCESS.—By the latest German mail just received we are again informed of Mr. Franz Rummel's eminent successes. He played at the last Wiesbaden Symphony concert and his interpretation of Schumann's pianoforte concerto and of Schubert's "Wanderer" Fantasia with the orchestral accompaniment by Liszt is spoken of by the Wiesbaden press in terms of unstinted praise. He was enthusiastically received by the public and twice encored.

—The sixth concert of the Brooklyn Philharmonic Society will occur on next Saturday evening. John F. Rhodes will be the solo performer, and the programme will consist of Cowen's "Scandinavian" symphony; a new concerto for violin by Maurice Moszkowski; the Brahms variations on a theme by Haydn, and Liszt's symphonic poem, "Tasso."

—Mr. Rafael Joseffy's second concert, with the assistance of Theodore Thomas and his orchestra, takes place to-morrow (Thursday) evening at Steinway Hall, when the following programme will be rendered:

1. Symphony—G major (B. & H., No. 13)..... Joseph Haydn
1. Adagio; allegro. 2. Largo. 3. Menuetto; allegretto. Finale con spirito.
Orchestra.
2. Concerto No. 4, in G, Op. 58.....L. van Beethoven
Allegro moderato. Andante con moto. Rondo; vivace.
Mr. Rafael Joseffy.
3. Vorspiel—"Lohengrin".....R. Wagner
Orchestra.
4. Scherzo Fantastique (Maerchen), for piano and orchestra.....R. Joseffy
Mr. Rafael Joseffy.
5. Piano Soli—*a*, Bourrée in A minor.....Joh. Sebastian Bach
b, Nocturne in B major.....Frederic Chopin
c, Toccata.....Robert Schumann
d, Morgenstundchen, "Hark, hark the Lark".....Schubert-Liszt
Mr. Rafael Joseffy.
6. Poème Symphonique—"Phaëton," Op. 39.....Camille Saint-Saëns

The New York Chorus Society.

THE second concert of the New York Chorus Society was given in Steinway Hall on Wednesday evening, February 20. Two works were performed in their entirety—Brahm's "A German Requiem" and Mendelssohn's music to "A Midsummer Night's Dream." The solo singers were Miss Helen M. Ames, Mrs. Minnie E. Denniston and Mrs. A. Hartdegen, soprano, and Franz Remmert, bass.

Brahm's "Requiem" proved far more interesting to musicians than to the majority of the audience, who, it is safe to say, did not enjoy much of the learned music. The opening chorus, "Blessed are they that go mourning" (F major), besides being sombre is somewhat monotonous in subject-matter as well as instrumentation, while its length serves to intensify the feeling of depression which seizes the hearer as the movement unfolds itself. It is, of course, well written, and exhibits the knowledge of a gifted musician, but no more. It was sung better than several other portions of the work, both with regard to true intonation and expression. The opening subject of the second section of the "Requiem," "Behold all flesh is as the grass," (B flat minor) is characterized by a rare loftiness, and although conceived in the form of a march, is one of the finest in the Requiem. Perhaps the melodic passage which begins in the thirteenth bar does not contrast well with the preceding bars, but altogether the music here is very elevated, and rendered additionally solemn by the strings being muted. The part in G flat major beginning, "Now, therefore, be patient, brethren," is somewhat weak in comparison to what has gone before, but it is well harmonized and accompanied, and serves to break the monotony and sombreness of this section. The last part of it, "The redeemed of the Lord" (B flat major), is very effective, but not of the same musical value as the opening pages. All this number was sung quite well, but lacked loftiness and broad expression. The orchestra played splendidly. No. 3, "Lord, make me to know," opens with a baritone solo (D minor), not very well delivered by Mr. Remmert, followed by chorus matter of only average worth. At the words "Vain and fleeting" the solo becomes important, and the chorus succeeding it is of larger mold. The music here is very interesting, if not very original, and leads directly into a free fugue in D major, superimposed on the tonic organ point D, sustained throughout. The chorus managed to pull through this difficult part of the work, but in many places was quite shaky. The long-continued organ-point is hardly a successful innovation; it is very monotonous, to say the least. The part-writing is also very free.

The fourth number, in E flat, opens with no very striking phrase. The words are, "How lovely is thy dwelling place." The music throughout suggests a sacred part-song, and most of it would make a good quartet rather than chorus. Here and there the chorus made slips of a serious character, although it is by no means as difficult to sing as other choral parts of the work. No. 5 (G major), "Ye now are sorrowful," is written for soprano solo and chorus. It was taken a trifle slow by Mr. Thomas, and, hence, appeared somewhat heavy, although the music is very beautiful. Miss Ames sang the solo with not the most gratifying results, for her interpretation was almost lifeless and expressionless. Her voice is naturally pure and sweet, but she fails to throw any warmth into her singing, and the result can thus be easily imagined. There is a good deal of beautiful part-writing in this movement, both for voices and orchestra. No. 6 (C minor), baritone solo and chorus, "Here on earth," contains a fine passage for trombones. The section before the fugue, "When the last awful trumpet soundeth," is rather theatrically treated, but is, nevertheless, tremendously effective, and the fugue which follows is also effective, albeit, it is of a very free order. The seventh and last section of the "Requiem" is in F major, beginning with the words "Blessed are the faithful." The part in A major is very beautiful. The movement concludes with a few bars heard in the first number of the work. Altogether the "Requiem" is one of the most sterling merit, but not absolutely a great or colossal work. The chorus made many mis-haps, and even considering the difficulty of Brahms's part-writing and modulations, deserved little praise for its general performance. Both Miss Ames and Mr. Remmert were somewhat disappointing.

The "Midsummer Night's Dream" music was admirably given, especially the "Scherzo," which was encored, and which we have never heard played better. The overture appeared to us to be taken somewhat slower than usual. The "Nocturne," as well as the "Wedding March," pleased very much. The vocal part was well given by Mrs. Denniston and Mrs. Hartdegen, both of whom possess cultivated voices which harmonize well together. The female chorus was very satisfactory. The orchestral execution throughout the evening was of a high order, and deserved unstinted praise. At the next concert, Anton Dvorak's new "Stabat Mater" is to be performed.

Titus d'Ernesti's Concert.

MR. TITUS D'ERNESTI gave a concert at Steinway Hall on February 19, in which he appeared to equal advantage as a pianist and a composer. The audience was not very large, but it made up in enthusiasm what it lacked in numbers.

The concert giver appeared at the piano in the following numbers: An interesting trio in F minor, of his own composition; a rather beautiful Fantasia in C sharp minor, by himself; Chopin's Ballad in A flat; Moszkowski's Tarantelle in G flat; a Fantasia in C minor by Bach; a Fugue in A minor by the same composer, and a Concert Mazurka of his own. He also

played Mendelssohn's "Serenade and Allegro Gioioso" for piano, with accompaniment of a string quintet, and a very melodious "Introduction and Andante Religioso" for piano, violin, violoncello and harmonium, of his own composition. In all of these interpretations Mr. d'Ernesti showed an earnest artistic conception, good touch, and a sufficient pianistic technique somewhat of the De Kontzki school, whose playing is very similar to that of Mr. d'Ernesti.

Among the assisting soloists we mention first, Mr. Ivan Morawski, whose singing is artistic and his baritone voice of a beautiful, rich quality. He was equalled by Mme. Christine Dossert, with whom he sang a duo, "Addio," by Donizetti. She also gave with good and cultivated taste and a fine soprano voice two solos, "Fruehlingsnacht," by Schumann, and a Bolero from Mr. d'Ernesti's opera, "Ce que femme veut." Mr. Bayrhafer was the cellist of the occasion, and beside his satisfactory work in the concerted numbers he gave two solo-pieces, Chopin's Nocturne, Op. 9, No. 2, arranged for cello, in the key of F, by Cossmann, and a pretty Capriccio in A minor by Goltermann. Mr. Bayrhafer, displayed nice technique, good tone and bowing, and played with faultless intonation. Mr. Frederic Archer took his seat at the harmonium in the andante religioso by d'Ernesti, and played with good judgment and effect.

The Standard Quartette Club.

THE Standard Quartette Club gave its fourth concert of the present (its sixth) season in Steck Hall, on Tuesday evening, February 19. An interesting programme was presented to an attentive audience, which here and there applauded quite heartily. The opening work executed was Schubert's posthumous quartet in D minor. Of its four movements the andante con moto was the best played. Here the club, consisting of Messrs. Brandt and Roebbelein, violins; Max Schwarz, viola, and Fred. Bergner, violoncello, did good work, inasmuch as the ensemble was quite satisfactory. In vigorous passages there is a roughness about the club's playing which is very disagreeable. This roughness creates so great a confusion between the parts that it is almost impossible to follow accurately any given part. In the presto movement of the Schubert quartet the performers displayed a commendable amount of verve, which, however, did not atone for the roughness just referred to. The other quartet was by Mozart, in E flat major, No. 14, and was better played than the one by Schubert. It suits the club's style of playing.

The third work presented was Beethoven's "Kreutzer" sonata, for piano and violin, performed by Miss Mary Garlich and Hermann Brandt. Technically speaking it was well rendered, but otherwise it lacked the real essential qualities—life and true expression. Miss Garlich played her (piano) part with neatness and precision, almost, it might be said, with too much automaton-like accuracy. The thoughts of the great master, Beethoven, should hardly be rendered in the same prim style as a salon piece by Dreyschok or Sydney Smith, yet this was the manner in which Miss Garlich played the "Kreutzer" sonata. Every finger did its work as though the eye of a teacher were upon it, ready to punish its slightest deflection from what was expected of it. Miss Garlich's technique commands respect, and appears to be unfailing; but without life and sympathetic expression everything performed falls upon an audience cold and dead, and this more especially if the work executed be a masterpiece. Mr. Brandt gave the violin part of the sonata with excellent effect, but somewhat more of warmth was needed in order to make his interpretation thoroughly acceptable. Still, he was not inspired by his co-executant, and thus the performance of the work left a cold impression.

The club's concerts evidently suffer from a lack of novelties, and we do not believe in the policy that excludes from every programme works that are not known, whether by foreign or resident composers. We lately heard a string quartet by Carl Feininger which is worthy of a hearing in concerts such as the Standard Quartette Club and the Philharmonic Club seek to popularize.

Miss Adele Margulies's Concert.

MISS ADELE MARGULIES, a first-prize piano graduate of the Vienna Conservatory, and a young lady who has been successfully heard here before, although not with orchestra, gave a concert at Steinway Hall on last Saturday night with the assistance of Theodore Thomas and his orchestra. It turned out to be a great success both artistically and financially. The great hall was completely filled with a fashionable and cultivated audience, and Miss Margulies, in all her interpretations, created a highly favorable impression with the public.

Her first number was also the hardest, and, as the young lady seemed somewhat nervous in the beginning, also the least best played. It was Beethoven's fourth piano-forte concerto in G major. Although this is the only one of the five Beethoven concertos which might be fitly termed a "virtuoso" concerto, it still has so much of the master's true genius and spirit that it requires a somewhat deeper interpretation than the not over spacious musical horizon of Miss Margulies seems capable of conceiving. Technically, however, the work was well played, and had it not been for continuous and unwarranted changes in the tempi adopted, the interpretation would have been pleasant to listen to.

This continuous shifting in quite unexpected places, however, made the accompanying of the orchestra a difficult task and gave Mr. Thomas his hands full and, although he watched like a lynx, he could not prevent occasional mishaps.

Miss Margulies's unaccompanied soli had the advantage of not

being hackneyed. They were a "Bolero" in A minor by Chopin, Liszt's "Au lac de Wallenstaedt," which might just as well have been called "On the Top of the Chimborasso," or "At the Bottom of the Mediterranean," or anything else you choose, and finally Hans von Bulow's very clever "Ballo in Maschera" paraphrase. Although the two first-named pieces also were very well played, this latter extremely difficult work was given best of all, in fact, with an astonishing burst of power and, of course, in a technically perfect manner. It was, indeed, very effective and gained the young lady a hearty recall.

Her last effort was Chopin's E minor concerto, which was considerably better played than the Beethoven work. The interpretation in many respects was an attempt at imitation of Joseffy, especially in pianissimo effects and the false octaves in the finale, but it also had more originality of conception, notably so in the slow movement which was very well rendered. Miss Margulies is to be congratulated on her genuine success in this and her other interpretations and it is to be hoped she will be heard more often in public.

The orchestra rendered Brahms' "Academic Overture," MacKenzie's Scotch rhapsody, "Burns," and Saint-Saëns' symphonic poem, "Le Rouet d'Omphale," which were played in the usual finished style.

Workingmen's Concert.

STEINWAY Hall has seldom held a larger, and probably never a more appreciative, enthusiastic and attentive audience than on last Sunday afternoon on the occasion of the free concert for workingmen and their families given by the People's Concert Society. This beautiful and praiseworthy institution, created by men like Felix Adler, Ad. Hallgarten and others of like noble humanitarian propensities, cannot be too highly spoken of. Its purpose to give, as Prof. Adler eloquently expressed it in a short address, "the best to the people" was carried out to the fullest on Sunday.

The orchestra was that of the Philharmonic Society, the conductor was the one of this our foremost musical organization, and the programme was one of considerably more interest than has lately been presented to the patrons of that institution. We append it here with no further comment than that Mr. Theodore Thomas conducted with the same spirit and elegance as ever, Mr. Franz Remmert sang his level best, the orchestra played apparently *con amore*, and the audience received every number with genuine enthusiasm:

PROGRAMME.

- Prelude, Choral and Fugue (arranged for orchestra by J. J. Albert).....Bach
Orchestra.
"Am Meer."—Orchestration by Theodore Thomas.....Schubert
Mr. Franz Remmert.
Symphony, No. 5, C minor, Op. 67.....Beethoven
Allegro con brio. Andante con moto. Scherzo, Allegro. Finale, Allegro.
Orchestra.
Overture, "Midsummer Night's Dream".....Mendelssohn
Orchestra.
"The Two Grenadiers".....Schumann
Mr. Franz Remmert.
"Invitation to Dance"—Orchestration by Hector Berlioz.....Weber
Orchestra.
Overture, "Rienzi".....Wagner
Orchestra.

Gilmore's Concert.

MR. P. S. GILMORE'S concert at the Madison Square Garden, on Sunday evening, in aid of the Ohio flood sufferers, proved to be a successful occasion. There were about 5,000 people present. The selections were from Wagner, Mozart, Mendelssohn, Gounod, Liszt, Verdi, Bellini, Piniutti, Sullivan and Gilmore. The vocalists were Mrs. Emma Dexter, the Meigs Sisters, Miss Emily Spader, Edward J. O'Mahony, Frederick Hurvey and the New York Quartette Club. All were well received.

The "Rhapsodie Hongroise No. 2," by Gilmore's band, was received with marked favor; Mr. Gilmore's national anthem "Columbia" was performed by all the vocalists and instrumentalists combined. A feature of the entertainment was an exhibition by the Cadet Martial Music Corps, of Mansfield Post No. 35, G. A. R., of Brooklyn, led by Drum-Major T. W. McKeever.

Sunday Concert at the Casino.

LAST Sunday's concert at the Casino was of considerable attractiveness. The orchestral numbers, although not likely to startle the frequenter of the Philharmonic and Symphony Society concerts, were of more than average worth, the performances of the three soloists supplying, as heretofore, the element of interest required by the miscellaneous public. Among the selections for orchestra, the scherzo from Cowen's "Scandinavian" symphony, and the suite taken from the music of Delibes' "Sylvia," was most notable. Both were exceedingly well played, the volume of tone, of course, being decidedly smaller than that to which early renderings of the two compositions have accustomed us, but the work of the orchestra claiming commendation by its precision, nicety of shading and finish. Among the soloists, Herr Giese carried off the honors. The virtuosity of this violoncellist is quite remarkable, and his performance of Servais' "Carnaval," threw the variety of his bowing and the accuracy and rapidity of his stopping into the strongest light. Three numbers by Mme. Carreno—"La Jota Aragonesa" being given, with decided brilliancy, in acknowledgment of an encore—and two

by Miss Emma Juch, whose style is still somewhat colorless, were the other conspicuous incidents of the evening's entertainment

A Brilliant Musicale.

ON Thursday evening, February 21, the palatial mansion of Mr. Cornelius Vanderbilt, on Fifth avenue, was transformed into an elysium of beauty and art. The following programme of more than usual musical interest was performed:

1. Fantaisie—Caprice for violin.....Henri Vieuxtemps
Mr. John T. Rhodes.
2. Songs:
a, "The Dream".....Anton Rubinstein
b, "In Liebeslust".....Franz Liszt
Mr. Theodore J. Toedt.
3. Romance and Rondo from E minor Concerto.....F. Chopin
Mr. Rafael Joseffy. (Mr. Ferd. Dulcken at the second piano.)
4. Polonaise from Mignol.....Ambroise Thomas
Miss Clara Louise Kellogg.
5. Reverie—for violin.....Henri Vieuxtemps
Mr. John T. Rhodes.
6. Songs:
"Weist du noch?".....Jensen
"Du bist wie eine Blume".....Anton Rubinstein
Mr. Theodore J. Toedt.
7. Piano soli:
a, "Serenade" (new).....R. Joseffy
b, "At the Spring" (new).....
c, "Souvenir d'Amerique Valse".....
Mr. Rafael Joseffy.
8. Song—"Good-Bye".....Tosti
Miss Clara Louise Kellogg.
9. Dances Espagnoles—for violin.....Pablo Sarasate
Mr. John T. Rhodes.
Accompanist, Mr. Ferd. Dulcken.

The numbers were admirably played and the presence of the élite of New York made the evening a memorable one.

Benefit Concert.

A VOCAL and instrumental concert for the benefit of the German Emigrant House in New York, was given at Steinway Hall on last Thursday evening before a good-sized and enthusiastic audience. The programme was of a very variegated character, and in its performance participated some very mixed elements.

Foremost mention is deserved by the young violinist, Prof. Otto K. Schill, of Stuttgart, who interpreted the Mendelssohn concerto with fine musical taste, excellent technique, pure intonation and nice, but somewhat weak tone. We predict for this artist a brilliant future. Mme. Amy Sherwin gave a Valse Arietta from Gounod's "Romeo et Juliette," and songs by Schumann and Schubert in her usual cultivated style, and as she was in excellent voice, especially in the higher registers of her rich soprano, she could not fail to make a favorable impression and was repeatedly encored.

Mr. Oscar Steins, baritone, sang Gottermann's "Mai-Lied" with good effect, and was also encored. The cello obligato to his song was played very nicely by Mr. Carl Bayrhafer, who also interpreted two other Gottermann selections in a very satisfactory way. Miss Martha Lobeck, even under the safeguard of a "benefit" concert, cannot be excused for the amateurish and simply disgusting way in which she butchered two movements from Herz's "Sixth concerto." The St. Paul's church choir under the leadership of Mr. E. Herbert, did some creditable work.

Operettas for Young People.

A HIGHLY fashionable audience assembled on Tuesday afternoon, February 19, at the Madison Square Theatre to assist at the production of two operettas for the entertainment of young people. The first was entitled "Too Soon," a charming story of frozen and revived flowers, the words by Charles Barnard and the music by Alfred Cellier, interpreted by Miss Hortense Piere, soprano; Miss Sophie Hack, contralto, and Mr. Paul Krotel, baritone. Still better, however, was "Eugenia," relating the strange adventure of a French doll, the words also by Charles Barnard and the music by Albert R. Parsons, one of our best teachers and writers. His composition shows the thorough musician, and as in style it is somewhat after the pattern of Schumann's "Childhood Scenes," nothing more can be said about it in a complimentary way. It was sung very nicely by Mrs. A. Hartdegen, Miss Kate S. Fitch, Messrs. Paul Krotel and C. I. Bushnell. The librettos of both operettas were read by the Rev. Dr. I. W. Shackelford and the piano-accompaniment played by Miss Kate S. Chittenden. After the performance of "Eugenia," Messrs. Barnard and Parsons were called by the audience and both appeared on the stage, bowing their thanks.

Mme. Rive-King.

MME. RIVE-KING was born in Cincinnati, Ohio, on October 31, 1857. Her father was French and her mother German. She has been constantly before the American public for the past twelve years, and is too well known throughout this country to need any long biographical sketch. She has played from Halifax to Vancouver's Island, and always with the most marked artistic success. Her repertoire is phenomenal and her programmes are admirable, while they are composed chiefly of the works of the masters, ranging from Bach to Liszt. She is to be particularly commended for giving a place on her programmes to the best works of her *confreres*. She is meeting with well-deserved success this season in her concerts and recitals throughout the country.

The Mills' Silver Wedding.

A GREAT number of invited guests, relatives and friends of Mr. and Mrs. S. B. Mills' was present on last Friday evening at Sieghörner's on Lafayette Place, where their silver wedding was commemorated. The occasion was a very pleasant and interesting one and as besides an excellent bill of fare and the accompanying libations, music, speeches and general sociability prevailed, it may be imagined that the congenial gathering did not break up until a very late hour.

relatives present were:

Mrs. Marie von Untzer.
Mr. and Mrs. Louis Mills.
Mr. Willie Mills.
Master Eddie Mills.
Master Freddie Mills.
Mrs. Selma Eckhardt.

Mr. Otto Young.
Mrs. Adele Seymour-Borgella.
Miss Antonia Eckhardt.
Mr. Claude Seymour.
Mr. C. Niedieck.
Mr. C. Laty.

Among the friends present were:

Mr. Charles Steinway,
Mr. and Mrs. Chas. Fradel,
Mr. and Mrs. Fred. Brandeis,
Mr. Aug. Sieberg,
Mr. Hugo Sieberg,
Mrs. A. Walther,
Mr. A. Walther, Jr.,
Mr. Henry Brandeis,
Mr. and Mrs. Wm. Gibson,
Miss Clara Hazen,
Mr. and Mrs. J. H. Schroeder,

Mr. and Mrs. D. Fincke,
Mr. and Mrs. Laforcade,
Miss Laforcade,
Mr. and Mrs. F. Kraemer,
Jacob Wrey Mould,
Mr. Geo. Nembach,
Mr. Henry Lauterbach,
Mr. S. H. Newhouse,
Mr. J. H. de Forest,
Mr. Otto Floersheim.

Costly presents and congratulations poured in from numerous parties and various places, the senders being, among the family, Colonel von Untzer, at present in Europe; Mrs. Anna Niedieck, also in Europe, and Mr. S. B. Mills' family of five sisters and one brother, all living in Europe. Mrs. Otto Young and children in Chicago. Mr. and Mrs. Max Young and family in Chicago. Among the friends:

Mr. Theo. Steinway.
Mr. and Mrs. Wm. Steinway.
Mr. and Mrs. Phelps (Chicago).
Mr. and Mrs. Louis Grass.
Mr. and Mrs. D. Tomlinson, Jr.
Mrs. Hanfeldt.
Miss Florence Hanfeldt,
Mr. Theo. Thomas.
Miss Pauline Stobbus.
Mr. and Mrs. Glahn.
Miss Paula Glahn.
Mr. A. Walthersen.
Mrs. S. Newhouse.
Mr. L. Gelfuss.
Mr. and Mrs. N. Stetson.
Mr. and Mrs. C. F. Tretbar.

Mr. Wm. Mason.
Mr. and Mrs. Wm. A. Pond.
Mr. de Forest, Sr.
Mr. and Mrs. Carl Klausner,
Farmington, Conn.
Mrs. Ernst Perabo, Boston,
Mass.
Mme. Bertha Johannsen.
Mr. Joseph O. v. Prochazka.
Mr. and Mrs. von Inten.
Messrs. Decker Brothers and
their families.
Mr. and Mrs. Kurtz.
Mr. and Mrs. Petri.
Mr. S. Wollberg.
Mr. A. Wollberg.

THE MUSICAL COURIER and many others.

It may be of interest to state that the witnesses to Mr. and Mrs. S. B. Mills' marriage twenty-five years ago were Messrs. Chas. Fradel and William Mason.

Philadelphia Correspondence.

PHILADELPHIA, February 24.

THE second regular subscription concert of the Mendelssohn Club, under the leadership of W. W. Gilchrist, took place Friday, February 22, before an audience that filled Musical Fund Hall. The number of active members of the club is rather small, but their work was absolutely good and artistic. They have been rewarded by many loud and unanimous merited applause.

The programme consisted of Raff's "Spring Song"; "Toggenburgh," by Rheinberger; "Going a-Maying," "Sweet Lady Moon" and "Song of the Gypsies," by Hatton, which carried the house. The concert was concluded by Jensen's "Autumn Song" and Dudley Buck's "Hymn to Music."

Dr. Louis Maas, of Boston, contributed to the success of this concert by a superb interpretation of the A flat Polonaise by Chopin, and Liszt's "Venice and Naples." Dr. Maas was vociferously encoored after each of these numbers and gave a piano arrangement of the march from Beethoven's "Ruins of Athens," which he played admirably.

Mrs. Darling, the soprano of the evening, sang very sweetly two solos by Touro and Gounog. This lady is a charming singer, but her voice gives signs of fatigue.

J. VIENNOT.

Boston Correspondence.

BOSTON, February 23.

THERE was performed at Chelsea, on Tuesday evening last, a production which it were slander to call a comic opera. So much had been heard of the forthcoming presentation of "Uncle Sam" that considerable interest was aroused in local musical circles, and it was generally hoped that it would prove a successful and meritorious work. "Uncle Sam" was to be a "revelation" in comic opera—and it was a revelation that a much worse opera could be written and staged than anyone would imagine. There is no plot, no music—except at intervals when the composer seems to have conceived a good subject, but failed miserably to give more than an inkling of his conception—and the words and incidents are silly beyond belief. The opera was presented by the Webber Opera Company, of which Miss Amy Gordon and Henri Laurent are principals. If there had been sufficient opportunity in the ballad like score for them to exhibit

their powers they would undoubtedly have been very successful, as they were in good voice and put good, honest work in their parts, doing their best to avert an inevitable failure. The error of judgment on the part of Fred. Webber in putting his money and time in such an evidently weak production is something unusual on his part. The company has gone on the New England circuit with "Uncle Sam" and claim to have engagements in New York and Philadelphia.

The nineteenth of the Boston Symphony Orchestra concerts was given last Saturday evening. The programme was as follows:

Prelude ("Parsifal").....	Wagner
Walther's Prelude ("The Mastersingers").....	Wagner
"Good Friday's Spell" ("Parsifal").....	Wagner
Songs with piano:	
(a) "Nina".....	Pergolesi
(b) "The Lark".....	Rubinstein
(c) "Du bist nie eine Blume".....	Liszt
Symphony ("Harold in Italy"), Op. 16.....	Berlioz
Solo viola, Mr. Henry Heindl.	

It will be remarked that the programme is principally Wagner and Berlioz, and it afforded a fine opportunity to contrast the methods of these great composers. The prelude and the selection from the third act of the last great work of Wagner was appreciated by the large audience present. The prelude was heard at last season's concerts, but the selection was given for the first time here. The Berlioz symphony was heard for the first time in ten years, when it was played by the Thomas orchestra. The symphony is charming and melodious, full of beauties which fascinate the hearer in each movement. The symphony was rapturously and enthusiastically received. Mr. Henry Heindl played the solo parts for viola admirably. The tenor, Mr. Theodore J. Toedt, the soloist of the evening, sang with expression and feeling and merited the liberal applause bestowed upon him.

"Princess Ida" was produced in Boston on the same date as in New York. It has been well received—better, in my opinion, than it deserves. It is certainly the poorest joint work of the authors that they have yet written. The libretto is uninteresting and heavy and the score, although clever, is not bursting with merit. The opera is far, far below the standard of "Patience." The company presenting the opera at the Museum is excellent in acting and very acceptable vocally. Miss Janet Edmondson gives a creditable interpretation of the role of the Princess. Mr. George W. Wilson as King Camo is very successful. He is no singer, but the cleverness with which he glides over or avoids vocal difficulties is wonderful. His lack of a musical voice in this role as in *Bunthorne* is hardly noticed, and his excellent impersonation is uproariously received.

Owing to a general request Mr. and Mrs. Georg Henschel announced an extra vocal recital to their series, and the same took place on the evening of the 19th, at Tremont Temple, before a large and ultra-fashionable audience. The programme was well selected, the majority of the songs being favorites selected from former programmes, although a few new ones were included. The rendering of the same was fine, and defies criticism.

On Thursday evening, at the Bijou, "A Trip to Africa" was presented for the first time; it was the first performance, too, I believe, of the opera in English. The opera has a strong cast, and is staged with that completeness of detail which is the rule at this theatre. The scenery and stage setting is superb. A further mention of the performance will be given next week.

On Wednesday evening I attended the last—the eighty-fourth consecutive—performance of the "Beggar Student."

A number of changes had been made in the cast since I last saw it, notably in the role of the Countess Palmatica, Miss Edith Abell having been succeeded by Miss Virginia Evans. The latter lady played a short season in "Virginia," but the part did not give her the opportunity that the role of the Countess deos, and I must say that she takes advantage of it. Miss Evans has a very sweet contralto voice, and a fine stage presence.

As I am closing this letter I learn that the "Uncle Sam" Company has come to grief. They did not appear in Worcester according to engagement, having stranded in Manchester on account of financial embarrassments.

WILL WARBLES.

Baltimore Correspondence.

BALTIMORE, Md., February 20.

THE third Peabody Concert took place last Saturday before an audience that completely filled the house. The programme was very interesting. The first number was Gade's "Hamlet" overture which was played quite satisfactorily and better than anything else during the evening.

The overture is a nice composition, although not original by any means. There are many traces of Weber apparent. The second number on the programme was a concert piece for violin with orchestral accompaniment, by Saint-Saens.

Prof. Fritz Gaul played the same. His interpretation was not exactly finished, yet it showed a perfect familiarity with the work. Professor Gaul possesses a good technical knowledge of the violin. The next number was piano concerto in G minor by Saint-Saens played by Miss Annie Wirsing. The "Knabe" Grand, by the way was an excellent instrument. Several beautiful four-part songs, sung by four ladies were then listened to.

These songs, although good in themselves, were altogether out of place in a symphony concert, and gave evidence of a poor taste on the part of the director.

Raff's Forrest symphony closed the programme. It failed to create enthusiasm owing to a poor interpretation. It is the best composition of its kind of any modern composer, and hence it is a pity when it is not heard to good advantage. The strings should

be in tune and phrase correctly. And with such oboes as I heard on the occasion it is not possible to do justice to any work.

On last Sunday Rossini's "Stabat Mater" and Mozart's "Requiem Mass" were given at Ford's Opera House by the "Baltimore Choral Union" under the direction of Prof. E. G. Hurley. The performance was quite successful and it is to be hoped the Society will be heard frequently in public.

The soloists were Miss Heusler and Miss R. Barrett, sopranos; Mrs. F. X. Hale and Miss L. Clough, altos; Mr. A. F. Barley, tenor, and Messrs. Harry Furst and F. X. Hale, bass. They all acquitted themselves creditably.

Hans SLICK.

HOME NEWS.

—The engagement of Mrs. Giese, wife of the Belgian violoncello player, as the solo singer at the next concert of the Philharmonic Club is announced.

—The Columbia College Glee Club will give a concert in Schuyler Hall, Bergen Point, N. J., next Thursday evening, for the benefit of Christ's Hospital, of Jersey City Heights.

—The Brooklyn Cecilia, a Saturday morning vocal class for young people, under the direction of A. S. Caswell, gave a concert on Saturday evening in the hall of the Long Island Historical Society.

—"The Pirates of Penzance," will be continued at the Twenty-third Street Theatre by the People's Opera Company. "H. M. S. Pinafore" is, however, in rehearsal, and will probably be given on to-morrow evening.

—The Empire City Council, Royal Arcanum, gave a concert at the Lexington Avenue Opera House on Monday evening. Miss Sarah Willits, soprano; Mrs. Belle Cole, contralto; Frederick Jameson, tenor; A. E. Stoddard, baritone; and Alfred P. Burbank, elocutionist, contributed their services.

—This week's issue of the *Belletristisches Journal* inaugurates the thirty-third annual volume of this periodical. It is without doubt the most ably edited German weekly in this country, and thoroughly deserves the success with which it is meeting everywhere in the United States and in Germany.

—Mme. Madeline Schiller will give her first pianoforte recital at Steinway Hall on next Saturday, March 1, at 3 P. M. The programme includes: Italian Concerto, Bach; Octet, Rubinstein; a Beethoven sonata; an étude, valse and polonaise, Chopin; Tarantelle, Venezia e Napoli, Liszt. The Philharmonic Club will assist.

—Gilbert and Sullivan's work, "Princess Ida," attracts large audiences at the Fifth Avenue Theatre. Miss Mary Beebe made her appearance in it for the first time on Monday night. Mr. Stetson has, through D'Oyley Carte, secured the exclusive right to the performance of the work in this country, and will immediately send out two, and perhaps more, traveling companies with it.

—The spring season of Italian opera at the Metropolitan Opera House will begin on March 10, and will consist of fifteen evening and five matinee performances. Mr. Abbey's prospectus announces that during the season the following operas will be produced for the first time at the Metropolitan Opera House: "The Huguenots," "Le Prophète," "Le Nozze di Figaro," "Otello," "Hamlet," "Romeo e Giulietta" and "Marta," and if possible, "Semiramide." The repertoire for the first week will be: Monday, March 10, "Hamlet"; Wednesday, "Don Giovanni"; Friday, "Marta," and Saturday matinee, "Faust."

FOREIGN NOTES.

....Signor Magrini has been appointed professor of the violoncello in the Milan Conservatory.

....The directors of the Royal Italian Opera Company, London, announce a deficit of \$131,145.

....Some aristocrats of finance talk of converting the Eden Theatre, Paris, into a home for Italian opera.

....Miss Maude Valérie White recently left London for Vienna, where, it is said, she will finish the composition of a new opera.

....Jeanne Granier is going to create a new operetta, "Gavroche," and will afterward make her appearance as an actress of comedy.

...."Massenet is preparing to triumph in the "Erodiade" at the Theatre Italien, Paris, and at the Opera Comique with "Manon Lescaut."

....To succeed at the Paris Opera the "Egmont" of Salvazre, and the work of Massenet, one announces a new opera by Saint-Saens, "King Arthur." The librettists are L. Gallet and Bonnemère.

....A new oratorio-melodrama, entitled "Sainte-Cécile," by R. P. de Doss, was recently executed at the Saint-Servais College, Liege. It is divided into four parts, viz.: La Fête, aux Catacombes, au Prétoire, Mort et Triomphe." Mr. Doss's score shows individual knowledge and some ability in choral writing.

....Speaking of the Albert Hall Choral Society of London, numbering 1,000 voices, William J. Winch, of Boston, says: "The chorus is simply magnificent—without exception the finest chorus singing I have ever heard. The light and shade from such a large body of voices is wonderful, and their enunciation is perfect."

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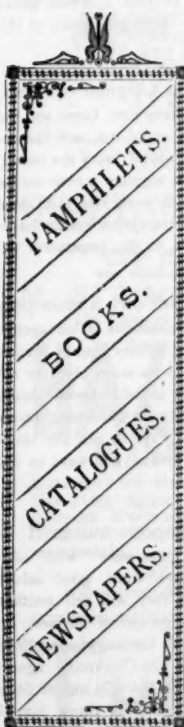
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THE MUSIC TRADE.

BEATTY'S CREDITORS.

Conundrums for Them to Answer.

THIS series of conundrums should be promptly answered by the gentlemen now "running" the organ business of Daniel F. Beatty:

Perhaps two hundred manufacturers of organs are now buying their supplies of the very men who are running the Beatty business. Will they continue to do so?

Every organ made by the new Beatty combination should be used to supply those for which he has received the money from poor churches, Sunday schools and others, until these are all supplied. As there are confessedly over \$100,000 worth of these, how much money will be left for the larger creditors, if this be done?

Said a creditor of Mr. Beatty: "Why, there are \$1,500 to \$2,000 per day still coming in, and this is an amount toward paying our debts which is not to be despised." True! but will it be honest to take this money remitted for organs which there is no hope of supplying, and put it in your pockets?

If the Beatty business failed to pay any profit, but, on the contrary, incurred immense loss when it was in the full tide of apparent prosperity, receiving \$3,000 a day and shipping 1,800 organs a month (Beatty's figures, though not very consistent!), how is it likely to pay after the whole thing has exploded, and business must be continued under vastly inferior advantages?

Do the parties who are now undertaking to run the Beatty business as a committee, for their own profit, render themselves liable for any new obligations which may be incurred in it? It is a rule in law that one who directs a business, and is interested in its profits, is liable for its obligations.

How far do the parties who are now undertaking to run the Beatty business render themselves *particeps criminis* with him? As to the moral wrong of aiding to advertise organs under false representations, and which there is little probability will ever be supplied, there can be no doubt. Is it not a wrong which can be reached legally?

It seems to be admitted that Beatty received from parties all over the country money aggregating more than \$100,000, for which he has sent no organs. If these parties will send their claims promptly to some good lawyer in New Jersey, they will probably be able to recover the amounts which they have paid. Or a part of them at least may do so. The rule will be "first come, first served." But this must be done soon in order to have the claims legally asserted before Mr. Beatty's effects are all distributed. Now, will not the newspapers who have helped to get the money of poor churches, Sunday schools, &c., into the hands of Mr. Beatty, at least help them to get it out, by giving them this information?

Should not every creditor who claims to be honest, be anxious that an equal distribution should take place?

The smaller makers of organs, who are getting their supplies of reeds, reed-boards, actions, &c., from the very manufacturers who have been supplying Beatty, and are still running the Beatty business, are beginning to ask if they have not themselves an interest in this matter which should lead to concentrated action on their part. Here is a business which has been the *bête noir* of the whole trade for some time, rendering it almost impossible for these smaller makers to get any profit. Not to speak of the general disrepute into which the organ business has been brought by the wide circulation of such musical abominations, sold under gross misrepresentation, and absorbing the people's money which was intended to be invested in organs, but has only been decoyed into Mr. Beatty's pocket, and now seems to be finding its way into the pockets of his principal creditors, the Beatty business has rendered it almost impossible for these small makers to get even a living profit. Offers of

twenty-seven-stop organs at \$40, \$50, \$60 have, of course, prevented honest makers from getting more for their organs with a fraction of the same number of stops, though really worth much more.

The question with these smaller but respectable makers is, whether they will themselves help to support this Beatty business by continuing to purchase supplies of the manufacturers who are now running it. Certainly it is pertinent.

HAINES IN THE WEST.

An Important Move.

TWO weeks ago, THE MUSICAL COURIER hinted that something new and startling would soon be heard of in connection with the trade in Chicago. To-day we can give information that not only confirms our previous statement, but indorses the wisdom of our suggestion in reference to the future of the Haines piano.

We have heretofore referred to the important position attained by the Haines piano in the West and the rapid strides that instrument has made in its rank among first-class pianos.

While several large piano-manufacturing houses have absolutely fallen into decadence, and some lost their position as first-class makers, the house of Haines Brothers has persistently labored to improve its instruments and has, in consequence, established its present reputation and prestige. The Haines piano is now recognized as an instrument of sterling qualities, which is in demand and sought for by the best agents and dealers in this country.

It is therefore gratifying to us to inform the trade that an important move has been accomplished by Messrs. Haines Brothers, in conjunction with C. J. Whitney, of Detroit and Chicago, which will result in placing the Haines piano on a proper basis in Chicago and other Western points. The full particulars of the arrangements need not be referred to in this issue of THE MUSICAL COURIER, but will be given in our issue of next week.

Under this arrangement the Haines piano will be handled in Chicago on a large scale at the warerooms of C. J. Whitney. The friends of Mr. S. M. Millikin will be gratified to learn that he will have charge of the Chicago headquarters. This means business. In addition to our congratulations on his new and enlarged sphere of action, he will receive those of his friends. We therefore give his address—184 Wabash avenue, Chicago, Ill.

Will Soon Let You Know.

MR. W. S. Tweed, in the piano and organ business, Clarinda, Ia., writes to us as follows:

Editors Musical Courier:

I would ask you, what is to become of the money that goes to Beatty from the different sections of the world for organs, while the gentlemen, represented by Mr. Harrison of the creditors' committee, are going to secure a fat thing for themselves? I don't see any provision to reimburse the parties above referred to, while this committee, as it appears, will secure dollar for dollar at the sacrifice of somebody's money which goes to Beatty for organs not shipped.

This committee don't care a snap who gets left, only so they are not left. Bosh! Go for them! Yours, W. S. TWEED.

Just please rest perfectly easy, Mr. Tweed; we will soon inform you and the trade and the creditors, and especially the people who are swindled every day, what THE MUSICAL COURIER is doing. We have not yet completed our labors.

Dahlgren & Steger,

CHICAGO, ILL.

AMONG the visitors in this city from the West during the past week was Mr. Steger, of Dahlgren & Steger, of Chicago, Ill. Mr. Steger made arrangements for his spring and summer trade, leaving large orders with Sohmer & Co., whose pianos are the leading instruments handled by the firm. The Sohmer piano, which is ranking among the first-class instruments now made in this country, is ably represented by Messrs. Dahlgren & Steger.

For a medium-priced instrument, the firm has made a contract with one of the largest piano manufacturers in this city. These pianos are substantially made, have an excellent tone and will give thorough satisfaction to the purchaser. They are fully warranted, and can be relied upon, as the firm with whom the contract is made is thoroughly reliable itself.

Messrs. Dahlgren & Steger have the reputation of handling no low grade pianos at all.

For the comparatively short time that Dahlgren & Steger have been in the business, they have secured an enviable position in the trade, and there is no question that these gentlemen will in a short time occupy one of the prominent places in the large trade of Chicago.



THE TRADE LOUNGER.

AFTER all, I was correct when I said that the W. W. Kimball Company may be the Chicago agents of Chickering & Sons. On and after May 1, the W. W. Kimball Company will control the Chickering pianos in Chicago and a large territory in addition, and all this has been done *without the signing of a contract*. This is peculiar; yet, after all, not very, when we investigate somewhat.

After the failure of Pelton, Pomeroy & Cross, when Mr. Gildemeester was in Chicago looking about for a new agency, he called, as a matter of course, on Kimball and on Camp, of Story & Camp. He was anxious that the latter firm should take the agency. Mr. Camp, however, objected to the signing of a contract, and refused to take Mr. Cross with him. These were the two points Mr. Gildemeester insisted upon. During this time negotiations were pending with Kimball, and he also refused Gildemeester's propositions. He said that he would take the agency of the Chickering piano without the obligations a signed contract would impose upon him. If I am not mistaken, Gildemeester, George W. Carter and a third gentleman took dinner together at the Grand Pacific Hotel one day during these times, and at that dinner Carter said, "Look here, Gildemeester, you had better take up Kimball's offer. He will not sign a contract, but as he is willing to start in with a car-load of pianos; that is quite a handsome beginning, and I advise you to close." These words or words to that effect were used. The third gentleman of the party will remember them.

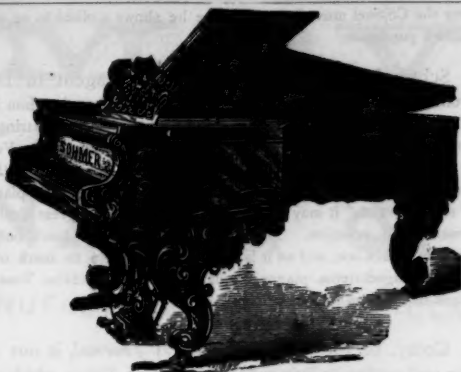
But Gildemeester insisted upon a signed contract, and the negotiations were dropped. Whitney took Cross and the Chickering pianos, but for many reasons could not sell the required number for the first year, and we all know the result. Now that Kimball has the agency without signing a contract (as was originally insisted upon), I, as well as every one else, must conclude that the Chickering system, like every other system based upon false grounds, accommodates itself to the imperative demands of the occasion.

Every manufacturer who does not own a monopoly must, to a great extent, subserve the requirements of his agents. People are not running after Chickering or any kind of pianos. The agents must advertise, work and contrive many plans to sell pianos, and I have not heard of a single individual who became disconsolate when he found he could not buy a Chickering piano. And as the agent must devise means and ways to sell the single piano, the manufacturer must devise his means and ways to dispose of his wares at wholesale.

Mr. Gildemeester seemed to impress me as if he was convinced that agents in the various cities were "wild" after Chickering pianos. Agents and dealers want good salable pianos, but if they cannot sell one kind, they will sell another. Dutton & Son, of Philadelphia, did not go out of business, because they lost the Chickering agency; B. Curtaz, of San Francisco, did not commit hari-kari, because the Chickering agency was taken from him (rather suddenly, too), but sells lots of Steck pianos now; Mueller, of Council Bluffs, did not throw himself into the Missouri River because he could not arrange matters with Mr. Gildemeester; John Church, of Cincinnati, did not go into decline because Chickering & Sons chose to make D. S. Johnston & Co. their agents; neither has C. J. Whitney, according to

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latest accounts, made an assignment. That is the plain English of it.

Chickering pianos, like all pianos that have been prominently before the musical public, sell with less difficulty for that reason, but they can be sold in much larger quantities if sold cheap enough. Yet, admitting all this, the future of a piano is not secure if the agents are frequently and abruptly changed, simply because they are not willing to be coerced, as they call it.

Colonel Gray, of the Schomacker Piano Company, Philadelphia, is in bad luck. Last week we mentioned his transaction with a Sohmer piano, and now there is another transaction to be put on record, about a "Behr" piano. S. J. Owens, the dealer in Lancaster, Pa., who had purchased the "Sohmer" piano that subsequently found its way into Colonel Gray's wareroom in Philadelphia, walked into the office of Behr Brothers & Co., on January 19th, and expressing himself very well pleased with the piano, promising at the same time to push them, purchased piano No. 6,889, one of the "Behr" uprights. He paid for it like a little man, and it was shipped to him on January 22.

Like the "Sohmer" aforementioned, this "Behr" upright soon found its way into the warerooms of the Schomacker Piano Company, Philadelphia. Now, Owens, I told you when I met you in the Sohmer warerooms that you certainly appeared to have been in collusion with Colonel Gray. I will quote the postal card you wrote to me, although I offered you the columns of this paper to vindicate yourself. You wrote to me from Lancaster, Pa., February 18:

"I have written the Schomacker folks, and no doubt they will let you hear from them on that subject. Until you can speak very knowingly about my connection with it, I would advise you to exercise care about using my name if you still insist in mixing in a matter like this. Truly, STEVE J. OWENS."

"Mixing in" sounds very, very good. I may know several other things pretty soon in reference to transactions of this contemptible nature, and if the manufacturers in this city see fit to begin actions against persons that are seeking to damage their wares, some highly interesting developments may be expected.

But, *revenons à nous mouton*, as the Gaul says.

Behr Brothers & Co. heard that this upright was in Colonel Gray's hands and how he was conducting himself in reference to it. The firm, in order to abate the nuisance that was progressing in Philadelphia, determined to purchase the piano, and Mr. Paul Gmehlin, accompanied by his daughter and the necessary cash, called at the Schomacker warerooms on Wednesday last, February 20. The Colonel who did not know Mr. Gmehlin, showed him the "Behr" piano, and calling it a "snide" and a "fraud" piano, used every means to demonstrate to the purchaser that it was made and sold under false pretenses, and while he was playing upon it, denouncing it at the same time, Gmehlin, who stood near him, vexed at the injustice of the remarks, the reflections upon his ability as an artisan and his character as an honest and honorable man, raised his hand and gave the Colonel a blow that felled him to the ground.

The Colonel fled to the rear of the warerooms. Mr. Gmehlin was taken before a magistrate and sent for Mr. Blasius, his agent, who was surprised, as he was not aware that Gmehlin was in Philadelphia, and the former gave bail for Gmehlin's appearance at the trial, which will take place in March. It is interesting to know that Colonel Gray asked \$400 for the "Behr" "snide" piano, while for the new Schomacker piano he asked only \$350. We think that in view of his last experience with New York pianos, Colonel Gray will not care to keep a large stock of them on hand. And then there is more money and less pain in selling a new Schomacker at \$350, than one of these "Behr" "snide" pianos at \$400. Apropos, it must be rather refreshing for a piano salesman to expect to be "knocked out" every time he is seated at a piano trying to sell it, and yet this is about the

way the Colonel must feel every time he shows a piano to an unknown purchaser.

Schwankocsky, the Vose & Son's agent in Detroit, Mich., will probably lose the case instituted against him for selling a piano marked "square grand," which had a two-stringed instead of a three-stringed treble. I think, however, that Vose & Sons should pay the costs and expenses of the suit. If that firm does not cease to mark its two-stringed-treble square pianos "square grand," it may put its other agents to a great deal of trouble and vexation. There is no law on the subject, but as custom makes law, and as it is an universal custom to mark only three-stringed-treble pianos "square grand," we advise Vose & Sons to conform to that custom.

Colby, of the *American Art (?) Journal*, is out on the road sending in little puffs to his partner, Thoms, which you can read (if you have nothing better to do) in that journal every week; but he is chiefly occupied in selling Decker & Son and Christie pianos. He offered Christie pianos to Dreher and to Wamelink, in Cleveland, and to Roe Stephens, in Detroit, and to various others. Colby is more of a success as a salesman than as an editor, although he is a big improvement on Thoms, for the latter wrote the following last week:

Here it is:

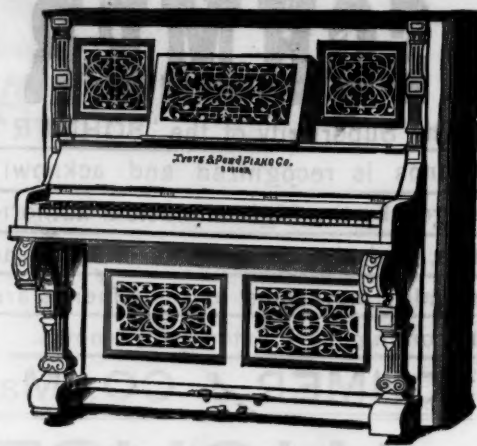
Hale's Early Days in the Trade.

When the late J. P. Hale made his entry into the cheap piano business, he was oftentimes seen to do hard manual labor. In one instance we see him with a bag under his arm, going through the streets of New York; a boy by his side similarly equipped. They would stop at the furniture factory owned by the notorious Ingersoll (of Tweed Ring fame), where Hale then bought his leg pins. After having the bags filled with pins, one hundred and fifty in each, Hale taking one and the boy the other, they would go through Hester street to Baxter, and thence to the factory. In Baxter street, not far from Hester, there stood in those times a flat-topped coal-box, and when this was reached it was the invariable custom of Hale to place his bag of leg pins upon this box and take a rest, the boy doing the same. Hale would often buy apples, peaches, &c., from the stand near-by, and, after dividing with the boy who accompanied him, sit down upon the coal-box by his bag of pins, and there eat the one and two cent luxuries of the season with a relish. The boy was James Nugent.

I had this thing investigated for the benefit of the trade, and found that in those days "there stood a flat-topped coal-box in Baxter street, not far from Hester." That's so; that's a historical fact, and we dare anyone to contradict it. I also ascertained from reliable data that whenever Hale reached that box (of course, the lid was conveniently down at the time), he would place his bag of leg pins upon this box and "take a rest, the boy doing the same." Here, however, I find an inaccuracy in the otherwise complete statement of the *Art (?) Journal*. A man, whose descendants are still living, told me, and gave me ocular evidence (which, however, I promised not to disclose, and I will not), that on one occasion the boy did not "do the same." Although I endeavored my utmost and tried to prevail upon this man, even to the verge of eloquence, that this important item of trade—the date when this boy did not "do the same"—had to be definitely fixed, showing him at the same time the interests that were at stake, and the indefinable misery which his silence would entail upon thousands of piano dealers through the land—he yet remained silent. But I have implicit confidence in his silence.

The *Art (?) Journal*, in language properly pathetic, closes the essay by informing us that "the boy was James Nugent." James Nugent! Yes; what remarkable reminiscences that name draws forth from the cavernous depths of our memories. James Nugent! Hale's early days in the trade carried with them moments fraught with great events; but there was none of more far-reaching import than when that boy, James Nugent, did not "do the same."

He is at present the able collector for Claussen's lager beer brewery.



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They are known in the trade as manufacturers of strictly first-class pianos, and after various examinations of their pianos, we can honestly endorse them as being instruments of the first quality combining in the highest degree perfection of tone, action, finish and general conscientious workmanship.

We are personally acquainted with the officers of the Ivers & Pond Piano Company and can vouch for their reliability, and strictly honorable methods in which they conduct their business. Their pianos are largely purchased and sold by responsible music dealers in all parts of the country and any purchaser selecting a genuine Ivers & Pond piano can depend upon getting an instrument containing the very finest material and workmanship and fully warranted by responsible manufacturers.

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WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipzig, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Postpaid. Orders now received. The book will be delivered at once. Address

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Trade Notes.

—W. H. Kelly, Greensburg, Pa., now handles the Wilcox & White organs exclusively.

B. S. Barrett, of Cleveland, has a branch store in Sandusky, managed by J. B. Kirsch.

—A patent has been granted to N. R. Marshman for a mechanical musical instrument.

—Fred. Lohr, traveling for Behning & Son, is in Memphis, Nashville and Little Rock this week.

—Currier & McChesney, of Detroit, Mich., have not settled. The attorney of the assignee has charge of the business.

—Messrs. Ludden & Bates, of Savannah, Ga., announce that they will soon begin the manufacture of pianos in that city.

—Mr. T. M. Eaton, traveling for Dyer & Hughes, organ manufacturers, Foxcroft, Me., is on an extended trip South and West.

—There has been an unusual demand within the last week for our latest Beatty circulars. We have shipped thousands all over the United States.

—Dahlgren & Steger, of Chicago, Ill., the Sohmer agents, left orders last week with Sohmer & Co. for thirty-five pianos, among them two Grands. This means business.

—The new warerooms of the Wilcox & White Organ Company's branch in Pittsburgh, Pa., is located at No. 68 Fifth avenue. Mr. S. A. Gould continues as manager. The wareroom is large and elegant.

—Mr. C. E. Woodman, of C. C. Briggs & Co, Boston, is in town, on his return from the West. Mr. Woodman, who is an authority on trade matters, tells us that trade will be active during the spring.

—It is said that E. P. Carpenter is determined to push a libel suit he has instituted, versus A. H. Hammond, of Worcester, for \$100,000 damages, for all it is worth. The circulars which Hammond published against Carpenter were defamatory and libelous in the extreme.

—The following are among the exports of the last few days: To Hamburg, February 23, 1884, steamer Frisia, 1 case, 172 pounds, hammer-felt; to London, February 26, steamer Egyptian Monarch, 1 case, 24 pounds, hammer-felt; to Havre, February 27, steamer Amerique, 1 case, 214 pounds, hammer-felt.

—The compositions of George Schlieffarth, who is with Julius Bauer & Co., Chicago, are finding a rapid sale. His most popular composition is the well-known waltz-song, "Who Will Buy my Roses Red?" His latest three compositions, "Never Again," "Fly Fast, Fair Dove" and "Margery Daw," are full of catching melodies and dainty harmonies.

—T. F. Kraemer & Co., manufactured and presented Mr. S. B. Mills with a magnificent piano stool on the occasion of his silver wedding that took place on Washington's Birthday. The stool is very artistic both in design and structure, silver colored, and the seat made of the most elegant material, adorned with the monogram of Mr. Mills and allegorical figures entwined. It is the handsomest piano stool we have seen.

—Assignees' Notice.—Worcester, ss.: The third meeting of the creditors of Edwin P. Carpenter, of Worcester, in said county, an insolvent debtor, will be held at the Court of Insolvency at Worcester, in said county, on the fourth day of March, 1884, at 2.15 o'clock in the afternoon, at which meeting creditors

may be present and prove their claims. And the assignee hereby gives notice that his first account of receipts, payments and services (in detail) in said case, is now on file in the Registry of Insolvency at Worcester, in said county. A. H. HAMMOND.

—Mr. Dyer, of Dyer & Howard, St. Paul and Minneapolis, Minn., called to see us last week and informed us that the general opinion prevailing in the Northwest is to the effect that there will be a very extensive trade done throughout that whole section, but especially along the line of the Northern Pacific Railway.

—The Mobile Register, of Mobile, Ala., one of the largest and influential papers published south of the Potomac and the Ohio, in its issue of February 16, reproduced our article on the Beatty bubble bursting. There is danger ahead for the creditors if they do not refund the money received daily from people ignorant of the true state of the case. It would be preferable to wind the concern up at once.

Musical Editions.

ONE of the notable musical signs of the times is the appearance of complete editions of the works of deceased great composers. Bach, Handel and Mozart have already fared well in this respect, while now Schubert and Palestrina are being added to the list. The works of Palestrina will always be of the greatest interest to the musical world, for in every sense he may be called the father of modern music, notwithstanding that before him, especially in the Flemish school, many composers' names live in history who had done much toward the advancement of the divine art. Most of the music written, however, was scholastic and fitted altogether for church use, for aside from church music only "folks' songs" existed.

It is known that music, in the middle of the sixteenth century, had sunk to such a degraded position that it was about to be altogether banished from use in public worship. Palestrina was, however, its savior, for his mass, known as the "Missa Pope Marielli," pleased the eight cardinals, who were appointed to decide the fate of music, so much that it was performed in the Sistine chapel before the Pope, and thus music was not banished from the Church, a step which, if it had been taken, would have resulted in staying the progress of the art. Of course, in time, music proceeded from the Church to the concert-room, and thus has continued to broaden up to the present time.

One would naturally expect that the proposed edition of Palestrina's works would be undertaken in Italy, but Germany alone stands forward in the matter. The year 1894 will be the 300th anniversary of Palestrina's death, and in that year the edition now in progress will, it is believed, be terminated. It will always be highly valuable for the history of music. As far as can be learned, outside of Germany and England, but little interest seems to be taken in the edition under discussion. Breitkopf and Haertel, of Leipzig, report that the subscribers in Germany, England, Italy, France and this country number only two hundred and sixty-five, which number includes one hundred and forty-seven members of the Palestrina Society, which was started some four years ago by Herr Haberl, who has undertaken the editorship of the remaining volumes, and who is regarded as one of the profoundest scholars of the master's works. Two volumes per year are being published, one containing a mass, the other madrigals and other miscellaneous pieces, so that with the 30th volume the series will be concluded, and this volume is to appear in 1894. The first two volumes appeared in 1862, containing motets for five, six, seven and eight voices. They were edited by Theodor de Witt. There is an exceedingly interesting work on the subject written by Count

Waldersee: it is entitled: "Palestrina und die Gesamtausgabe seiner Werke," and was recently published in Leipzig.

The edition of Schubert's complete works has only recently been announced as having been undertaken by Breitkopf & Haertel, and it is altogether probable that this edition will be a success, seeing that there are so many admirers of this beautiful composer's works, whereas those who take a lively interest in Palestrina's music are very few and far between.

The musical world certainly owes a heavy debt of gratitude to the firm of Breitkopf & Haertel, for it has spent money very liberally on the reprinting of works, which, although of a great historic value, can have, even in the future, but a limited sale. Posterity, no doubt, will honor this house as it should be honored. If a firm of music publishers deserves a monument, it is that of Breitkopf & Haertel.

Review of New Music.

ED. SCHUBERTH & CO., NEW YORK CITY.

1. "The Beggar Student." Potpourri.....(piano).....Ad. Nowak
2. March of the First Battalion, N. G. N. Y.H. Oborski
3. Kamennoi-Ostrow.....Rubinstein
4. Kamennoi-Ostrow.....(piano and organ)....."
5. Unchanged.....(song).....C. M. Pyke
6. Evening Hymn.....(sacred quartet).....F. G. Gleason

No. 1.—This is a capitally arranged piece, and it can be recommended to those who wish to obtain a fair idea of the chief melodies in Millöcker's new opera. Of course, as is the case in most works of this class, numerous reminiscences can be traced of what has been heard and written before. Nevertheless, the themes are bright and taking.

No. 2.—Not at all original, but fairly well written, and likely to become popular.

No. 3.—A charming composition by this gifted composer. It is unique, and, unlike most pieces written for the piano, Mr. Mason's edition (the one under review) is worthy of attention by teachers and pianists generally, as several passages are simplified or rather altered in the manner of their execution. No one of musical taste can fail to admire the work.

No. 4.—Is the same work as No. 3, arranged for the piano and organ by Mr. Mason. The work lends itself admirably to such an arrangement, as all will admit on the first trial, for many of the phrases are organ-like in character.

No. 5.—An ordinary ballad, but not without a fair degree of merit. It is intended for popular use. Key, D major; compass, D to G—an eleventh.

No. 6.—A small work, but possessing musicianly qualities. It is generally very well harmonized, but one passage might be improved, according to our ideas. The "Hymn" will be sung with pleasure by all choirs.

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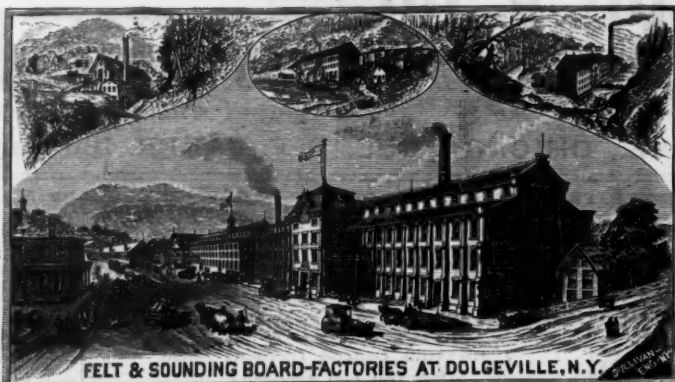
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